

DOCUMENT RESUME

ED 120 849

CS 501 299

AUTHOR Stupp, Vicki O'Donnell
TITLE Analysis of Film.
PUB DATE 75
NOTE 10p.; Reprint from "Communicating Through Literature" by William E. Stupp, published by Kendall/Hunt Publishing Co., pp. 320-26; Not available in hard copy due to marginal legibility of original document

EDRS PRICE MF-\$0.83 Plus Postage. HC Not Available from EDRS.
DESCRIPTORS Aesthetic Education; *Audience Participation; *Audiovisual Communication; Communication (Thought Transfer); *Emotional Response; *Films; *Film Study; Production Techniques; Symbolism; Symbols (Literary); Visual Literacy

ABSTRACT

In order to understand the communicative interaction of film, it is necessary to carefully analyze the special qualities of film as a visual medium, to understand the elements of audience identification with what happens in the film, and to interpret the use of symbolism that enables an audience to derive meaning from it. Among the special qualities of film discussed are: the frame, composition within the frame, the shot, sequence of shots, camera angle, and lighting. Values, attitudes, group affiliation, and human needs are considered in relation to audience identification with film. The importance of personal experience as it relates to filmic identification is also considered, as well as the effect of symbolism and archetypal imagery on audience perception. (LL)

* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. Nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *

ANALYSIS OF FILM

Vicki O'Donnell Stupp

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY.

Film is an art form, a "literature," which can vividly communicate ideas and experiences through sophisticated technical means supported by complex theory on how to convey not only surface reality but also informed thought about reality. A filmmaker's "text" requires aesthetic participation on the part of the spectator who views the film. An important element of understanding film as communication is the involvement of the audience during the film.

The darkened theater, the lighted screen, the comfortable seats, and the combination of sight and sound as well as strong identification possibilities with certain characters or groups on the screen allow the audience to fulfill desires and daydreams, meet new people, find new experiences, even find new lives. The audience may also see its values personified, renew familiar experiences and feelings, and even find relief of tensions and release of fears through the vicarious experience of film. Hugh D. Duncan, in his book *Communication and Social Order*, said that film provides viewers with the "imagery of common values, the common consummatory experiences as well as with compensations for our defeats, our inferiorities, and our unconfessed failures. The average film brings to light the hidden unsatisfied longings of the average man and woman."¹ The film may provide an escape from reality or may mirror society and make a moral statement about it. Sometimes a film acts as a "window on the world" through which an audience can glimpse the "Truth." Anthony Schillaci, of the New School for Social Research, called film "modern man's morality play," where young people look for the values "that they have looked for in vain from the social, political, or religious establishments."²

The audience response to a film is part of a significant convergence of sender and receiver through a process of communication which brings a movie to realization. The senders are the filmmakers—the directors, writers, producers, editors, camerapersons, actors, and other technicians and artists—who convey their message to an audience through the medium of film. The filmmakers select the elements and events to be dramatized, to be emphasized, and to be ignored in order to get their message across. The meaning of the message is a result of the relationship between the implication of the filmmaker and the inference of the audience. In order to understand the communicative interaction of film, it is necessary to carefully analyze the special qualities of film as a visual medium, to understand the elements of audience identification with what happens in the film, and to interpret the use of symbolism that enables an audience to derive meaning from it.

Special Qualities of Film

Of all the distinguishable artistic qualities of a film, one of the most important is its use of visual images. The dominance of the visual is what makes film an art and thus emphasizes the heart of the creative film process. D. W. Griffith, the American film director responsible for such early films as *The Birth of a Nation*, summed up that process when he said, "The task I'm trying to achieve is above all to make you see." Yet, what an audience sees is the product of the filmmaker. V. I. Pudovkin, the Russian director, observed, "the lens of the camera replaces the eye of the observer." What the camera reveals may be quite different from the natural event. The filmmakers may be bound by respect for physical reality, but they are unbound by the vision of any one spectator; consequently, the lens may become an unrealistic eye, unbound by natural observation causing the eye of the spectator to become omniscient.

Film conveys its meaning through images and action, but it is, of course, a multi-sensory experience. The film makes its statement through composition, color, sound, rhythm, and pace. It is a combination of sight and sound and movement. The visual picture and the sound track flood our senses, our eyes, ears, and minds with the simultaneous revelation of scene, mood, atmosphere, and beauty—all at once. The motion of film is fascinating; it is a constant flow of movement. The flow of successive images attracts the viewers, induces them, their attention, their senses, not to lose anything of that flow. Pudovkin said, "The film is the greatest teacher because it teaches not only through the brain but through the whole body."³ Indeed, the Payne Fund Studies conducted primarily by sociologists and psychologists revealed that film affects viewers' pulse rate, causes them to perspire more, and induces other physiological reactions.⁴ Movie theater operators have said that they have to increase the air conditioning when they show horror pictures.

Ken Russell's film, *Tommy* is an example of imaginative visual experiences produced through unusual camera angles, vivid color, lighting, and intense sound. Audiences truly participate when they view *Tommy*, primarily because they have no choice. It is not so much a psychological participation as it is a physical participation.

Vicki O'Donnell Stupp is an Associate Professor of Speech Communication at North Texas State University where she teaches courses in rhetorical theory, persuasion, and filmic persuasion. She received her Ph.D. from The Pennsylvania State University.

ED120849

62-10505

When a film provides viewers with an experience, the cinematic techniques can also convey inner feelings such as emotions, memories, thoughts, and fears. Special handling of sight and sound techniques can be extremely manipulative in producing responses from an audience. Vladimir Petric, Professor of Film at the Academy of Film in Belgrade and also at Harvard, said, "It is possible to change the ideological meaning of a film by the slightest alteration in the order of its shots; one can also reinforce the psychological impact of a specific sequence by the least prolongation or contraction of the duration of the event it depicts."² Film can create its own time and space, moving time forward or back. An important clue to understanding the psychological impact of Robert Enrico's film, *Occurrence at Owl Creek Bridge*, is that what in reality took only seconds to occur is stretched to 27 minutes.

In order to analyze film, some of the basic film terms used to describe technique must be understood. This will enable the viewer to understand the form and method by which filmmakers produce their messages.

Frame: a single image which is connected to yet separate from other frames. A frame is motionless; therefore, it does not exist in the viewing experience of a motion picture. In sound film it lasts approximately 1/30 of a second. Yet, the frame gives the boundaries to the viewing experience for it is the vessel for the content. What the filmmakers choose to put inside the frame determines what the viewers may focus upon. Alfred Hitchcock's films are known for creating the presence of something outside the frame. This unknown quality outside the frame may create fear and dread which is part of a mysterious appeal.

Composition: the balance and blending of the elements inside the frames. The process of composing a film is similar to writing a paper or painting a picture. Composition provides a guide for the viewers' eyes and minds. It takes them from right to left or from top to bottom in motion. It cuts so softly that they are unaware of blending or it cuts so abruptly that chaos or fear may be produced. It is the effect of combining and balancing one shot after another.

Shot: all the footage taken without interruption by the camera. The shot is an informational unit of content made up of many indicators—lighting, camera angle, décor, movement, etc. Each of these units is similar to a group of sentences. (It is dawn. A man whose hands and feet are bound is looking down at the water. He is outdoors on a bridge. Confederate soldiers are walking down a hill.) The shot can be compared to a written paragraph except that the visual medium of film makes the content available all at once, whereas the written medium of a

paragraph makes the content available in linear fashion, line by line. How the content of a film shot is conveyed is also dependent upon field size.

Field Size: the area within the frame and the kinds of content transferred through exposure to the shot. A *Long Shot* shows the environment in which something takes place. A city skyline including sky and water and perhaps a bridge would be a long shot. A *Medium-Long Shot* includes the environment but it also shows the people in their surroundings. The familiar shot of Barbara Streisand and Robert Redford and a dog walking down a long stretch of beach from *The Way We Were* is a medium-long shot. The *Medium Shot* is a standard shot which focuses on all or most of the subject or a few subjects with minor environmental indicators. The interrelationship between characters can be revealed in a medium shot. A medium shot of Streisand and Redford on the beach would show the couple, arms around each other, their expressions, and a bit of sand and water in the background. A *Medium Close-Up* shows all or a part of one person with little or none of the other people, objects, or environment. A shot of Streisand from the waist up with Redford's arm around the waist would be a medium close-up. Whatever environment is visible may not be in sharp focus. A *Close-Up* reveals just a part of the whole. It may show a part of a person—face, hands, or even eyes or a mouth. It could show a single window in a building. The determination of the field size is relative to the nature of the subject and the other shots.

Sequence: a series of related shots which represent an integral part of the film. Usually the part represents all that occurs in a given locale, to reveal a particular motive, a time frame, or point of view. Although a sequence is not terminal, it is whole enough to help the viewer draw a conclusion about that part of the film. In that sense, it is similar to a chapter in a book. The punctuation of a sequence may be a *cut*, an instantaneous exchange of one shot for another, a *dissolve*, an overlap of one shot on another, a *wipe*, an optical effect created by a moving line traveling from side to side or top to bottom, or it could be one picture displacing another, or a *fade*, a gradual darkening to black or lightening to white. Some filmmakers utilize color fades such as Ingmar Bergman did in *Cries and Whispers* with fades in and out of frames of vivid red.

Angle: the position of the camera which modifies the content of a shot. Angle influences the way the viewer sees the subject, from above, below, eye level, or some unusual or surprising angle. Normally, a high angle makes a subject appear small and insignificant, whereas a low angle exaggerates height and endows a subject with dominating force.

Lighting: conveys time of day or elements of locale. It can also reveal mood or emphasize some special quality of the subject or setting.

Focus: lens adjustment to either sharpen or blur an image. Usually, images on the screen are sharp and clear as if being seen by someone with normal eyesight; however, focus can isolate characters, influence the audience's attitudes, or suggest an emotional state. In *A Woman Under the Influence*, the mother-in-law who is standing on screen left tells the doctor who is standing on screen right that Mabel, who is in screen center, is a "nothing." Immediately after the word "nothing" is spoken, the focus on Mabel totally blurs her image into nothing while the mother-in-law and doctor remain in sharp focus. The effect is stunning.

These and many other technical aspects of filmmaking are at the disposal of the filmmaker to determine what and how the viewers perceive a film. One of the significant results is the point of view, the perspective from which a story is told. The camera provides a point of view, for it reveals only those details and actions which the filmmaker wants to reveal to the viewers. Point of view determines the vicarious position of the viewer and tells them where they are. It lets them know whether they are spectators or participants in events like fist fights, sports events, or car chases. It determines the side they take in classes or conflicts. It influences their perception and attitude toward certain characters.

Although film emphasizes visual primacy, the soundtrack is also important to the total film experience. Sound contributes to the total effectiveness of the images of film. It complements the image through dialogue and underscores meaning through sound effects. Sound usually seems to be realistic; however, it is used selectively and with restraint. Real life is filled with many sounds and noises, but a filmmaker ignores extraneous noises and emphasizes significant sounds.

Music is an important means of providing psychological advancement of the plot of a film. Nearly all dramatic films utilize music in the background. In older films, violins often accompanied sad farewells, and happy endings were usually indicated by triumphant choruses. Music reflects mood and is used as a parallel to the events on the screen. Fast music accompanies a chase scene with the effect of involving the viewer in the chase. Walt Disney nature films utilize music to give wildlife "human" qualities. Music can also be used as a counterpoint to contradict the action. For example, if downtrodden people walking are accompanied by uplifting music, hope and a happy ending is suggested. Conversely, a happy scene may be accompanied by discordant music which suggests trouble. Certain types of music or instruments may be used to identify certain characters or sides of a conflict. The French film

Z, directed by Costa-Gavras, made brilliant use of music. It is about a political assassination of a pacifist leader by the agents of the military leaders of a European country. The first scene depicts the military leader giving a lecture with a background of martial music and drums. When the pacifist leader, known as the Deputy, arrives, he is accompanied by pleasant mandolin music. The same mandolins play in the background when his wife is shown. When a group of tough men wreck the meeting place of the Deputy's followers, there is a refrain of the military music and intense drums. The same drums are heard later when the Deputy walks into the crowded street after a peace rally which he has addressed, and the drums intensify when he is clubbed in the street. A more subtle yet artful use of music in *Z* occurs in another scene. While the Deputy is being clubbed in the street, the military leaders are seen leaving the ballet. The music in the background coming from the theater is actually a song which mocked the Nazi wartime practice of playing concert music during executions. Also, as the Deputy lies dying, the lyrics of the song in the background are from a revolutionary song which states, "Who can bear to say it, that half are found beneath the earth, the other half in irons."

Music seldom calls much attention to itself except when it is part of the action as in a musical film or in a scene like the dueling banjo duet in *Deliverance*; however, it is an important element in determining an audience's response to a film.

Audience Identification with Film

Film is a magic mirror; its shadowy forms are woven from the shadowy selves of the audience. Identification occurs when an audience views the characters on the screen as people worth caring about. There is an emotional overlap between the characters on the screen with the viewers' experiences in real life. It is visual common ground which stresses similarities between the human subjects of the film and the target audience. An audience will share the feelings of the characters if it likes them or project its repressed desires into them if they are villains. An audience feels the same about cinema characters as it feels toward itself, its friends, and its enemies; thus, the response to filmic experience is largely to human experience. The frame of reference which the filmmaker develops is to the viewing public's needs, attitudes, values, peer group affiliations, and lifestyles. A person responds to those things in a film which he finds significant for himself. He may seek confirmation of established attitudes or values, thus finding a reflection of himself on the screen.

Filmmakers and film theorists believe that identification is the substance of film. Roy Madsen, in his book *The Impact of Film*, put it in very practical terms: "The producer who makes his film without

learning the characteristics of his viewers may waste his investment of time, money, and talent."⁶ Luchino Visconti, the Italian director, said, "Experience has taught me that the weight, the presence of a man is the only thing that really counts on the screen. . . . I could make a film in front of a blank wall if I was sure of finding the real human elements of the character placed in front of this bare décor."⁷

Petric saw the identification power of film as stronger than any other medium, and he believed that identification is a deliberate technique used to persuade an audience. "Knowing that viewers become psychologically tied to the total illusion on the screen, the filmmaker can easily direct their attention and incite their attitude, injecting into their consciousness certain political concepts; he may trust that—if the audience's identification is complete—three quarters of the viewers will assimilate the ideological standpoint of the hero."⁸

Filmmakers, like persuasive speakers or writers, operate from a base of audience values, attitudes, group affiliations, needs, and experiences. The film causes the audience to participate in events and circumstances which may endanger what they believe in or what they are; therefore, they seek relief or confirmation by accepting the filmmaker's message which, more often than not, is only a reinforcement of what the audience already believes in general or is inclined to believe in specific. Thus, if the audience is to find meaning in a film, it must relate to it in some way.

VALUES. Values are normative standards which influence human endeavor. They are comprised of positive attitudes toward a purportedly beneficial state of affairs. They may be concepts for acceptable behavior such as courage and honesty, or they may represent desirable end states such as equality and peace. The desirability of certain values is usually taken for granted by audiences, thus the values are used as "anchors" to secure the message of the persuader. For example, a persuader who wants an audience to stop smoking may anchor his proposition to the audience's preference for good health as a positive end state.

Michael Kohlhaus, a British film adapted from a German short novel, is the story of a man who knows that he is right and, consequently, cannot accept a negation of that right. Even though he suffers great personal loss, he stubbornly insists on achieving what he believes in. Because audiences tend to value integrity and courage, they understand and identify with his struggle.

A similar theme was found in *Serpico* which is about a policeman who is a man of integrity, devotion, and courage and, consequently, opposes the forces of corruption in his profession. Audiences could not only identify with Serpico's qualities of acceptable behavior but they could also relate his

struggle against corruption with the events of their own time during the Watergate scandal and the controversy over alleged corruption in the Nixon Administration. Viewing *Serpico* may have given them a form of relief by airing their feelings about corruption in society.

ATTITUDES. Attitudes are generally regarded as either mental readiness or predispositions which exert general and consistent influence of people's evaluative responses. They are people's affinities for and their aversions to situations, objects, persons, groups, or other identifiable aspects of the environment, including abstract ideas and social policies.

People who saw *Chinatown*, a beautifully structured and compelling film which dealt with greed and corruption in both people and civil institutions, probably disliked the greedy, corrupt, murdering, and incestuous father played by John Huston because they were predisposed to have negative attitudes toward greed, corruption, murder, and incest. On the other hand, audiences probably had positive attitudes toward Mrs. Mulrady, played by Faye Dunaway, because she represented positive attitudes toward personal inner strength and motherhood. One student in Persuasion class who analyzed *Chinatown* for an assignment said that she identified so strongly with Mrs. Mulrady that she was "furious when she was killed even though nothing that strange had happened to me." The reason the student was furious had something to do with her attitudes and subsequent expectations. Instead of witnessing the victory of good over evil, she saw evil triumph. This produced an imbalance between her attitude and the outcome of the film which she labelled as "fury." Perhaps her balance could be restored by accepting Roman Polanski's message that sometimes society is greedy and corrupt, and people get away with corruption.

GROUP AFFILIATION. People tend to identify with groups to which they belong or admire, and they are subsequently influenced by them. Peer group pressure can regulate behavior through social reward or punishment. People have a desire to belong to groups, thus they satisfy their needs for approval and to have a frame of reference for reassurance for their behavior. Reference groups are non-membership groups which provoke admiration or dislike depending upon audience's attitudes toward them. The Ku Klux Klan tends to be a negative reference group for many people; therefore, its appearance in *Lady Sings the Blues* needed no build-up. The filmmakers apparently assumed that audiences would desire to disassociate themselves from the Klan and thus identify with the fears of the Black characters in the film.

When two opposite groups are in conflict in a film, the audience tends to identify with and be swayed by the group which acts as a referent for it.

In Western films, audiences tend to identify with the forces of law and order and to dissociate themselves from the outlaws. They cheer the sheriff and resist the goals of the outlaws. Sometimes, however, audiences will identify with groups which normally would be negative references for them because they embody values and attitudes which they share. Audiences have identified with bankrobbers and killers in *Bonnie and Clyde* because they were rebels, thrill-seekers, and eventually lovers, with gangsters and racketeers in *The Godfather* because they loved and took care of their families, and with convicted rapists, arsonists, and murderers in *The Longest Yard* because they were driven by a desire to win a football game as well as a desire to participate in an equal relationship with the guards who had dehumanized them.

HUMAN NEEDS. Humans have needs they must fulfill at various times in life for satisfaction. Abraham Maslow, a psychologist, identified need levels in humans in a hierarchy which indicates that certain basic needs be fulfilled before higher level needs are satisfied.⁹ For example, the human need for food and water is a basic need. Maslow contended that a higher need such as a need for love would emerge only after stronger needs such as the need for food have been fulfilled. Maslow's classification includes five needs:

Basic Needs: physiological needs which all human beings experience. These are man's strongest needs such as the need for air, food, water, sex, sleep, and elimination of wastes, and they are too essential to be forgotten.

Security Needs: safety and protection needs. These are physical protection which might be gained from a home, weapons, or a tornado shelter and emotional protection which might be gained from having a job or an insurance policy.

Love Needs: interpersonal or belonging needs. Once an individual's basic and then security needs are fulfilled, he will turn to his need for friends and or lovers. Love needs may be fulfilled by one other person through romantic love and by groups through socialization.

Esteem Needs: the need to achieve status or to be valued by others. Level four of Maslow's hierarchy describes the need to be recognized by others, to take pride in one's achievements, and to receive rewards such as praise or advancement.

Self-Actualization Needs: the realization of one's self-potential. This is the need to do the best one can do. It is continually replaced by another self-actualization need each time one is realized.

Since these needs characterize people in general, they provide a strong basis for identification of audiences with filmic characters. Each one of the five needs has been characterized in many films. The

recent rash of disaster films such as *The Towering Inferno* and *Earthquake* related to audiences' security needs as they hoped for the characters' rescue from burning buildings, earthquakes, plane crashes, and wrecked ocean liners. Love needs have been the basis for many films. *Cinderella Liberty* is a warm, moving film about people who need each other. A sailor alone in a city needs companionship; a weak and pregnant prostitute needs someone to care for her; and a twelve year old fatherless boy needs a surrogate father. Members of the audience can share those needs, and, although they may not be sailors, prostitutes, or fatherless boys, they can understand and identify with the characters through the commonality of the love needs.

Experiences

Shared experiences are strong identification factors. When we want someone to understand something, we may describe an experience with the hope of gaining a response such as, "I know what you mean; something like that happened to me once." Nostalgia films are often popular because they remind audiences of pleasant memories or the passing of a way of life. Audiences all over the United States seemed to relate to *The Last Picture Show* not because they had once lived in a small, windswept Texas town, but because many had shared similar teen-age experiences or had tried to relieve a similar boredom in small and possibly dying towns or neighborhoods.

Filmic identification is very important to audiences and appears to contribute greatly to the pleasure of viewing a film as well as to gaining meaning from film. George Herbert Mead once wrote, "Genuine aesthetic effect is produced in the movies only when the pleasure in that which is seen serves to bring out the values of the life that one lives."¹⁰

Sounder, an affecting film about believable blacks during the depression had many of the foregoing elements of identification: the values of courage, respect, and unselfishness; the attitudes that hard work deserves reward, that the punishment should fit the crime, and that racial prejudice is wrong; the group affiliation of families, farmers, church-goers, and blacks; the needs for love in family relationships, husband-wife relationships, and even boy-dog love; and the experiences of growing up, struggle, discrimination, and loss. These elements transcend race, yet this was an important film for black identification. One student who saw the film said, "I found it refreshing to see an entire black family together in a film. Love is, was, and has always been the binding force of a black family unit. Bravo for *Sounder*, showing black people as simply as that!"

Symbolism, Archetypes, and Meaning

The visual symbol is the constitutive element of film. Through distinctive management of the technical resources of the medium of film, filmmakers create symbolic images which relay meaning to audiences. Film symbols can be relatively simple or extremely complicated, but whatever they are, they are dependent upon the kind of meaning which the audience gives to them through active involvement with them and the events which surround them. The audience determines for itself how symbols are used and what they represent.

Symbols are elaborate, contemplative, value-laden, and ideational entities. They are intentional meaning vehicles that have a primary conceptual-referential function of calling to mind and referring to something. In short, a symbol is something which stands for something else. It refers to anything other than itself by bringing to mind the idea of that thing. Eric Fromm said that a symbol is a "kind of something outside ourselves; that which it symbolizes is something inside ourselves." A symbol is richly suggestive and is characterized by a variety of possible meanings. Films can present a symbol simultaneously with the thing or it can cut from the thing to the symbol or from the symbol to the thing. In *Citizen Kane*, the audience sees Kane in his magnificent estate, Xanadu, a contemporary palace which Kane has spent much of his lifetime building. The estate is ponderous but empty and lonely, a symbol for Kane's own life. In the film *Oliver Twist*, Bill Sikes owns what must be the meanest dog on earth, an object of fear and dread. When Bill beats his wife, the camera holds on the dog which is trying to leave the room. It appears that the dog cannot stand to watch the beating. The derived meaning is that the beating must be exceptionally cruel.

Films used to employ symbols for acts which the motion picture code prevented from being portrayed on the screen. In Hitchcock's *To Catch A Thief*, Cary Grant and Grace Kelly are shown in an embrace and then there are a series of cuts to fireworks which seem to get larger and brighter each time. Other symbolic representations for sex and passion have been waves crashing on the beach, trains rushing through the night, and flames leaping in a fireplace.

Objects and animals have often been used to symbolize human feelings, character traits, and events in films. Benjamin in *The Graduate* suffocates under his parents' aspirations for him. Suffocation is not unlike drowning, and the film represents his suffocation-drowning with Benjamin under water in the swimming pool peering through the water at his parents and friends. *Serpico* has many objects and animals which reveal his character. His pets—a sheep-dog, a mouse, and a cockatoo—are white as is the décor in his apartment. White is color symbolism for

purity thus representing Serpico's honesty and integrity. His clothing and hairstyle gradually change in the film from a policeman's uniform and short to loose, embroidered shirts and long hair and a beard, symbolizing his growing non-conformity. In *Sounder*, the dog Sounder is cruelly shot and runs off to the woods. When he returns home, he is hurt and crippled. The father is unfairly imprisoned, and he too returns home much later, hurt and crippled. The dog symbolically foreshadowed the father's fate.

Whereas a symbol is a representation, an archetype is a pattern from which copies are made. An archetype reflects cultural patterns which reveal and shape man's psychic and social life. Carl Jung, Swiss psychologist, believed that although archetypes may take on innumerable forms, their essential patterns grow out of man's nature as a social, psychological, and biological being. Jung believed that the archetype is universal and that its expression is as meaningful to a Bantu tribesman as it is to an advertising executive. People react to an archetype because it stimulates an image already in their collective unconscious. Archetypes depict some eternal quality, some enduring feature of the human race. As the archetype recreates the spiritual progenitors of the present, each generation recognizes itself and responds emotionally.

Some archetypes are the hero, the scapegoat, the outcast, the devil, star-crossed lovers, the earth-mother, the temptress, the ideal woman, and the unfaithful wife. Archetypes can also be situations such as the quest, the task, the initiation, the journey, the fall, and rebirth and salvation. Archetypes can also be color, light, places, and vegetation.

Archetypes are plentiful in film. Women in film tend to fall into the categories of ideal woman, temptress, earthmother, and unfaithful wife. Train stations are often settings in films; they are archetypes of separation and the renunciation of passion. A blind person is an archetype for the all-seeing eye. A bridge is an archetype for a change or passage. Light is wisdom and knowledge. Water is an archetype for the unconscious; a tree is life and immortality.

One can become familiar with archetypal meanings by reading books by Jung,¹¹ Burrows, Lapides, and Shawcross,¹² and Frye.¹³

An analysis of film through its special qualities, the concept of identification, and symbols and archetypes can help the viewer sort out what meaning the filmmaker is trying to convey as well as the methods through which it is conveyed. It helps the viewer understand the communicative bond between the audience as receiver and the filmmakers as senders of messages. Analysis of film helps one to not only understand its depth but also to reveal it as an important communication medium of messages.

NOTES

- ¹(New York: Bedminster Press, 1962), pp. 86-27.
- ²"Film as Environment," *Perspectives on the Study of Film* ed. John S. Katz (Boston: Little, Brown, and Co., 1971), pp. 219-220.
- ³C. H. Waddington, "Two Conversations with Pudovkin," *Sight and Sound*, 17 (Winter, 1948-49), 181.
- ⁴*Payne Fund Studies of Motion Pictures and Social Values: 1933-1939*, 13 vols. New York: Arno Press, 1970.
- ⁵"Film in the Battle of Ideas," *Arts in Society*, 10 (Summer-Fall, 1973), 238.
- ⁶(New York: Macmillan, 1973), pp. 4-5.
- ⁷Raymond Durnat, *Films and Feeling* (Cambridge, Mass.: The M. I. T. Press, 1971), p. 45.
- ⁸*Arts in Society*, 238.

⁹Abraham Maslow, *Motivation and Personality* (New York: Harper and Row, 1954). See also Abraham Maslow, *Toward a Psychology of Being* (New York: Van Nostrand-Reinhold Co., 1962).

¹⁰George Herbert Mead, "The Nature of Aesthetic Experience," *International Journal of Ethics*, 36 (1926), 393.

¹¹Carl G. Jung, *Man and His Symbols* (New York: Doubleday, 1964). See also Carl G. Jung, *Psyche and Symbol* (New York: Doubleday, 1958).

¹²David J. Burrows, Frederick R. Lippes, and John T. Shawcross, *Myths and Motifs in Literature* (New York: The Free Press, 1973).

¹³Northrop Frye, "The Archetypes of Literature," *Myth and Method: Modern Theories of Fiction* (Lincoln, Nebraska: University of Nebraska Press, 1960). See also Northrop Frye, *Anatomy of Criticism* (Princeton: Princeton University Press, 1957).

T

PERMISSION TO REPRODUCE THIS
COPYRIGHTED MATERIAL BY MICRO-
FICHE ONLY HAS BEEN GRANTED BY
William E. Stupp

TO ERIC AND ORGANIZATIONS OPERAT-
ING UNDER AGREEMENTS WITH THE NA-
TIONAL INSTITUTE OF EDUCATION
FURTHER REPRODUCTION OUTSIDE
THE ERIC SYSTEM REQUIRES PERMIS-
SION OF THE COPYRIGHT OWNER

Copyright © 1975 by William E. Stupp

Library of Congress Catalog Card Number: 75-20822

ISBN 0-8403-1267-9

All rights reserved. No part of this publication may be reproduced,
stored in a retrieval system, or transmitted, in any form or by any
means, electronic, mechanical, photocopying, recording, or otherwise,
without the prior written permission of the copyright owner.

Printed in the United States of America

I give my permission to ERIC
(Educational Resources Information
Center) to use "Analysis of Film"
by Vicki O'Donnell Stupp from
my book Communicating Through
Literature in its Speech Communi-
cation Module of the ERIC Clearing-
house on Reading and Communication
Skills.

William E. Stupp

William E. Stupp
April 20, 1976

COMMUNICATING THROUGH LITERATURE

WILLIAM E. STUPP

*Mountain View College
of the*

Dallas County Community District



KENDALL/HUNT PUBLISHING COMPANY
Dubuque, Iowa